

## Chapter 3

### The Characteristics Of Letters صفات الحروف

#### Definition:

##### In Language:

As *Sifaat* is the plural of *Sifaah* صفة (characteristic). In language it is describing the meaning of something, whether in *physical perception* such as whiteness, redness or in *abstract perception*, such as feelings.

##### In Tajweed:

In *Tajweed* it is the way of describing a letter when it reaches its articulation point.

#### Benefits of studying sifaat:

There are three benefits of studying *Sifaat*, and they are:

- 1- Differentiating between letters from the same Makhraj. If there were no differences in characteristics between them they would be the same letter. For example, س ص ز share the same Makhraj but they are differentiated by their *Sifaat* and if it were not for the اسْتِعْلَاء (elevation) and اطْبَاق (elevation and adhesion) in س it would be ص, and if it were not for the جَهْر (restrained breath) in ز it would be س.
- 2- Beautification of the pronunciation of each letter- clearly completely and correctly. If the reciter did not do this then letters would be unclear.
- 3- Knowing the 'strong' and 'weak' letters- this is beneficial in connection with the topic of *Idghaam* to find out when it is allowed or not, what is complete *Idghaam* and what is incomplete.

#### Types:

There are two main divisions of *sifaat*:

**Sifaat Laazimah**  
صفات لازمة

(Permanent/intrinsic characteristics) -these *Sifaat* are always present in the letter, even though it may not always be obvious and clear.

**Sifaat 'Aaridah**  
صفات عارضة

(Presented characteristics) - these *Sifaat* are present in **specific situations** because of a **reason/s** and these disappear when the reason/s are not there. They are **11** in number:

(1) Al Idghaam	(2) Al Idh-haar	(3) Al Qalb	(4) Al Ikhfaa	(5) Al Madd	(6) Al Qasr
(7) At Tahreek (harakah)		(8) As Sukoon	(9) As Sakt	(10) At Tafkheem	(11) At Tarqeeq

The Scholars disagreed concerning the number of permanent characteristics for the letters, Makki bin Abi Taalib arrived at **44** characteristics, and Ibn Jazari (ابن الجزري) made them into **34** in his book *At Tamheed* (التمهيد), and from here Ibn Bari (ابن بري) made them into **14** characteristics. The majority of scholars agree that there are **17** characteristics -and Ibn Jazari agreed with this in his books *Al Muqadimah* (المقدمة) and *At Tayyibah* (طيبة النشر) -and this is the most famous opinion.

This booklet will also look at the *Sifaat* of Al Ghunnah and Al Khifaa.

## الصفات الالازمة *(Permanent Characteristics)*

There are two categories of Sifaat Laazimah and they are:

- 1- **Sifaat with Opposites** (الصفات ذات الأضداد) these are 5 which all have an opposite making **10** altogether.
- 2- **Sifaat with No Opposites** (الصفات التي لا صدليها) these are **7**.

### Sifaat Al Laazimah with Opposites

They are **5** Sifaat, each with an opposite. Each letter in the alphabet will possess one from each of the Sifaat, but not both. The Sifaat with opposites are as follows. The first pair is:

#### Al Hams and Al Jahr

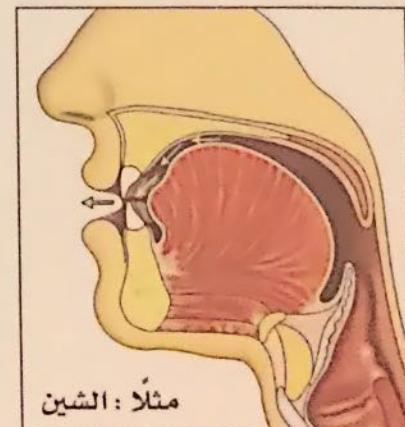
If the letters of the Arabic alphabet are examined, it can be found that there are certain letters that have a clear flow of breath. This breath can be felt when one places their hand in front of their mouth and pronounces the Hams letters in the state of sukoon. The conditions of Hams are that the vocal chords are open and there is no vibration through them (except for the letter هاء). If the hand is placed on the throat and the letters of الهمس are pronounced (e.g. أَنْ - أَنْ - أَنْ), there will be no vibration felt coming from the vocal chords. However, if the letters of الجهر are pronounced (أَغْ - أَغْ - أَغْ), a vibration is felt from the vocal chords.

Al Hams - the Whisper	Al Jahr - the Apparent
<p><b>Definition in language:</b> concealing/whispering</p> <p><b>Definition in tajweed:</b> It is the <i>running</i> on of breath when pronouncing the letter, due to its weakness in reliance on the Makhraj.</p> <p><b>Letters:</b> the letters of Al Hams are : فَخْتَهُ شَخْصٌ سَكَتْ</p> <p>The strongest of them is ص, then خ, then ق, then ك. The weakest of them is ف, then ح, then ث.</p>	<p><b>Definition in language:</b> announcing</p> <p><b>Definition in tajweed:</b> It is <i>stopping the running</i> of breath when pronouncing the letter, due to strength on reliance on the Makhraj.</p> <p><b>Letters:</b> the rest of the alphabet</p>



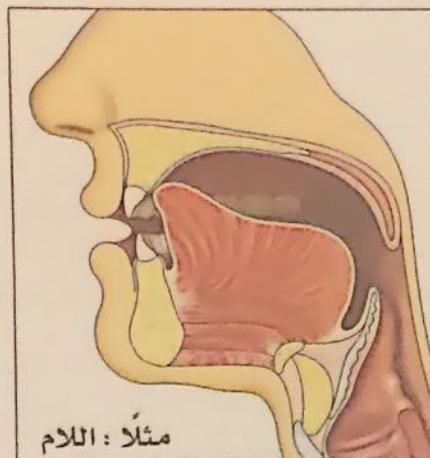
The diagram to the left shows the condition of the vocal chords for the letters of Hams. The chords are apart from each other thus allowing air to flow through freely without any restriction. The diagram to the right shows that the sound of this letter is created when the middle of

the tongue elevates to the palate, with a gap, and no involvement of the vocal chords.



مثال : الشين

The letters of Jahr have the opposite mechanism. The vocal chords come together and instead of the concealment in hearing the sound, the sound of the letters are clearly heard. Due to the coming together of the vocal chords (shown in the diagram to the right), there is vibration or quivering and there is a restriction in the flow of breath. For example, when you pronounce the letter ل, you will feel a clear vibration in the vocal chords when the hand is placed on the throat.



As mentioned earlier on in the chapter, Sifaat such as Hams and Jahr become apparent and clearly audible when the letter is in the state of sukuoon compared to being in the state of harakah. For example, when you recite the word 'شكرون', the Sifaat of letter شين are more clear compared to the شين in the word 'شكرا'. As for the Sifaah of Qalqalah, which will be discussed further on, all the Imams have agreed that this only occurs in the state of sukuoon and not with harakah.

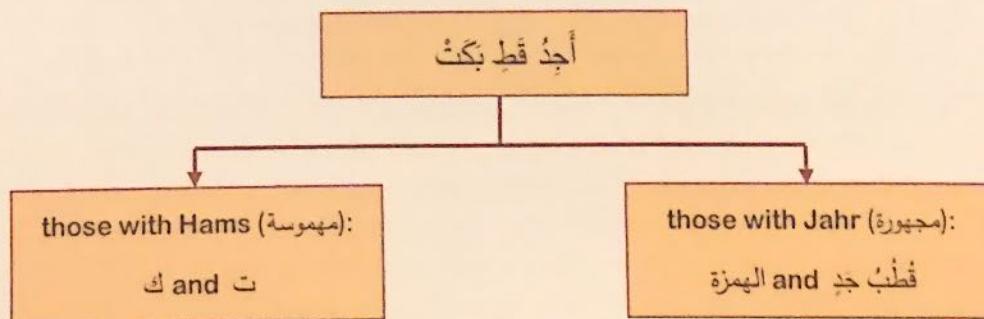
The **second pair** is still classed as a 'pair', even though they are three Sifaat:

### Ash Shiddah, At Tawasut & Ar Rekhawah

If the letters of the Arabic alphabet are examined, it can be found that there are certain letters where the sound is imprisoned and these are the letters of Shiddah collected in 'أَجْدُ قَطْ بَكْثَ'. There are some letters where the sound is partially running and partially stopped, these are the letters of Tawasut and are collected in 'لَيْنُ عَمْرَ'. The complete opposite to Shiddah is Rekhawah, where the sound is freely running through the Makhraj, and the rest of the letters of the Arabic alphabet are within this classification.

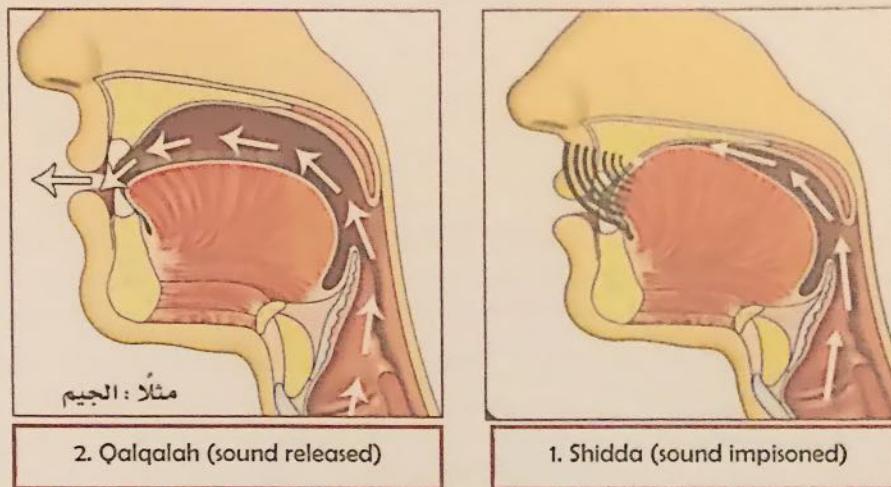
Ash Shiddah - الشدة	At Tawasut/Al Bayniyyah البيانية / التوسط	Ar Rekhawah الرخواة The Softness
<p><b>Definition in language:</b> strength</p> <p><b>Definition in tajweed:</b> <i>Stopping the running of sound</i> when pronouncing a letter, due to complete reliance on the Makhraj.</p> <p><b>Letters:</b> the letters of shiddah are :</p> <p style="text-align: center;">أَجْدُ قَطْ بَكْثَ</p>	<p><b>Definition in language:</b> the In-between / Intermediate</p> <p><b>Definition in tajweed:</b> These letters are in between the 2 characteristics, between strength and softness. Sound is partially imprisoned and is partially running</p> <p><b>Letters:</b> لَيْنُ عَمْرَ</p>	<p><b>Definition in language:</b> softness</p> <p><b>Definition in tajweed:</b> <i>Running on of the sound</i> in the letter due to its weakness in reliance on the Makhraj.</p> <p><b>Letters:</b> the rest of alphabet</p>

From the letters of Shiddah, it can be seen in the diagram below which letters have the Sifaah of Jahr and which letters have the Sifaah of Hams. All the letters of Qalqalah, with the addition of لَهْمَةَ, also share the Sifaah of Shiddah. It is only the letters كَافَ and تَاءَ from the letters of Shiddah that possess the Sifaah of Hams. From this it can be seen that Jahr and Shiddah are the reason why Qalqalah is performed (in the state of sukoon). If Qalqalah was not performed then both the breath and sound would remain trapped behind the Makhraj and the sound of the letters would not be heard.

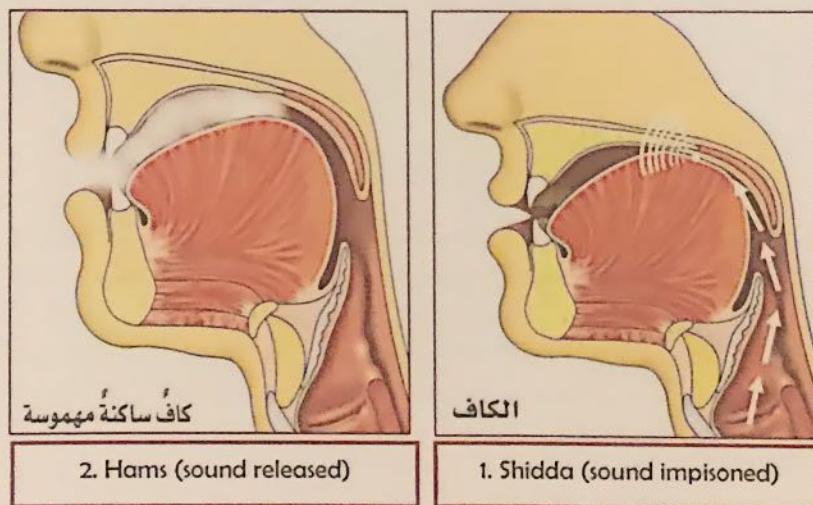


The following section will look at certain letters and how their Sifaat are produced. The two diagrams below show the trapping and releasing of sound for the letter حِمَمَ. As the sound travels up the windpipe, the Makhraj closes as the tongue and the palate come into contact. As a result, the sound is completely trapped *behind* the Makhraj, as can be seen from the white arrows that are

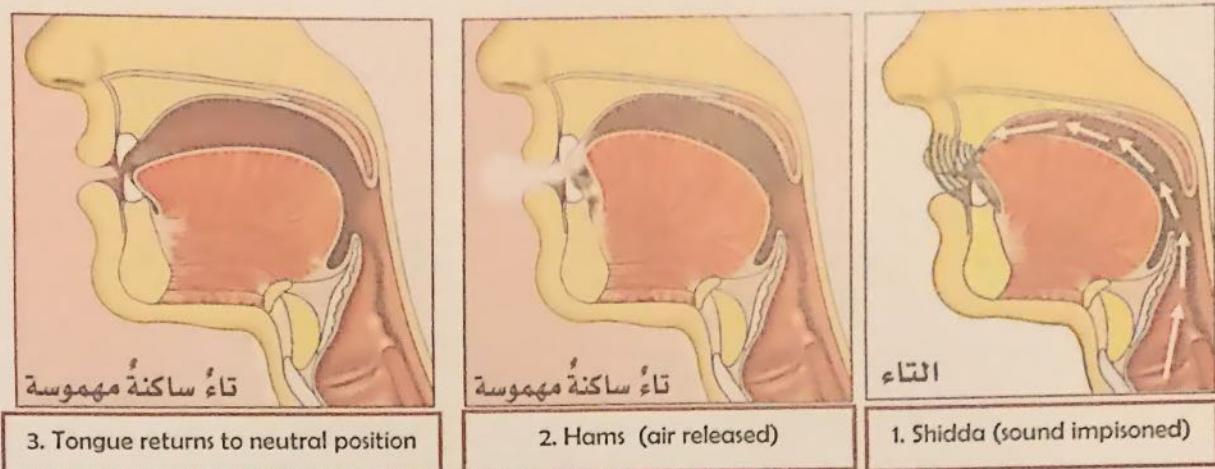
blocked from continuing through the Makhraj. This is due to the Sifaat of Jahr and Shiddah. For the sound to be released, Qalqalah is performed, as can be seen when the tongue and the palate are parted.



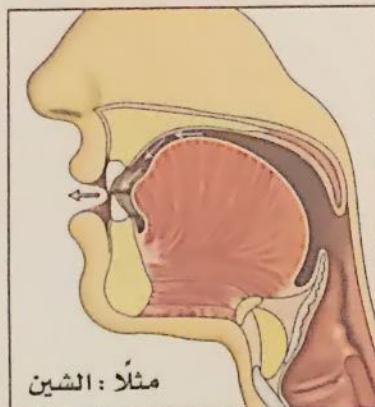
As for the letter كاف, when the back of the tongue comes into contact with the upper palate, there is complete trapping of the sound behind the Makhraj, the same as was with the letter حميم. The sound is released through the running of breath as the two parts separate, i.e. Hams and *not* Qalqalah. It is a common mistake to perform Qalqalah on the letter كاف when it is saakinah and this should be strictly avoided.



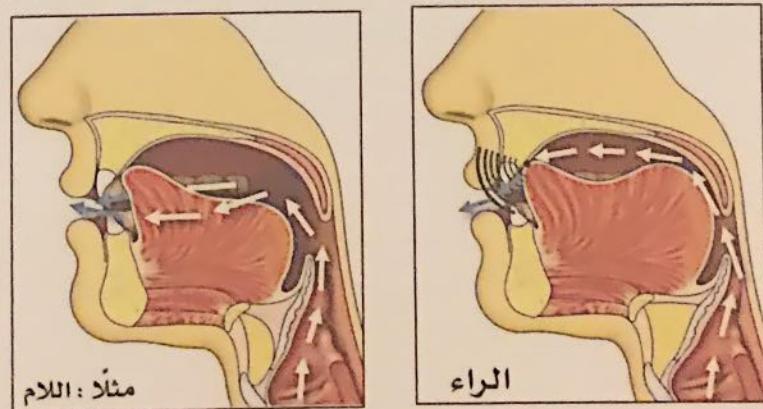
The letter تاء also has Shiddah and then the sound is released through Hams (which is obviously more apparent when تاء is saakinah) after being trapped, as can be seen below. This release of air/breath during the mechanism of Hams is something which should happen naturally, i.e. the air and sound that was imprisoned behind the tongue must flow through out. When the tip of the tongue separates from the roots of the upper incisors, the tongue does not come down immediately but descends slowly allowing Hams to take place, i.e. for air to pass through the Makhraj.



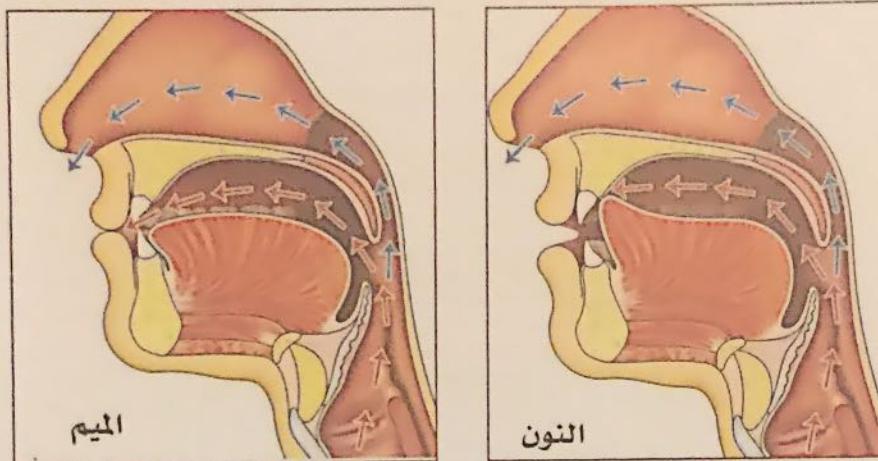
The next diagram shows the mechanism of Rekhawah in the letter ش. As can be seen, Rekhawah is the opposite of Shiddah, where the sound is running through the Makhraj of the letter, without any entrapment.



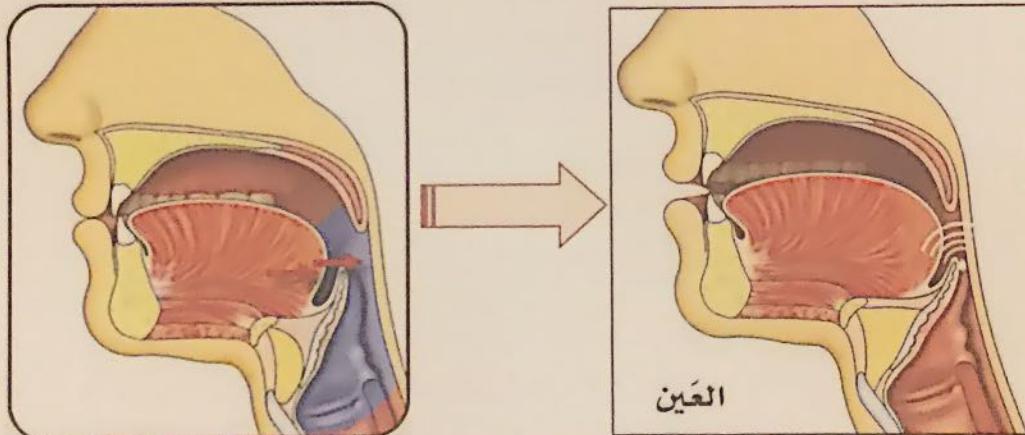
As for Tawasut/Bayniyyah, there is incomplete closure of the Makhraj as a result of which the sound is partially running and partially trapped. The following diagrams look at each of the letters of Tawasut to give a deeper explanation and will aim to enhance the understanding of the mechanism of Tawasut. For the letters لام and راء there is incomplete closure at the Makhraj, as can be seen below. With the letter لام the front of the tip is blocked and so sound must exit left and right from the edges of the tip. As for the letter راء the sound is again blocked as the tip comes into contact with the upper gum and exits from a small opening that is left in the middle of the tip. If this opening is not left open, then the Makhraj would be completely closed and thus Tawasut could not be done. The complete imprisonment of the sound would cause the Sifaah of تكرار to repeat unnecessarily.



As for the letters ميم and نون the incomplete closure of the Makhraj can be seen below. With the letter ميم the lips are completely closed thus the sound must exit through the Nasal Cavity. With the letter نون, when the tip hits the upper gum, it causes partial blockage and thus the sound must exit through the Nasal Cavity. The ghunna is a Necessary Sifaat of both ميم and نون and thus the sound that exits through the Nasal Cavity is the ghunna.

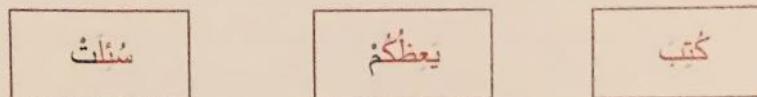


As for the letter عين, the tongue is naturally made to push backwards (*not* upwards), thus pushing the epiglottis to the back of the throat, but not completely. There must remain a small passage for the sound to partially escape through and thus Tawasut is performed.

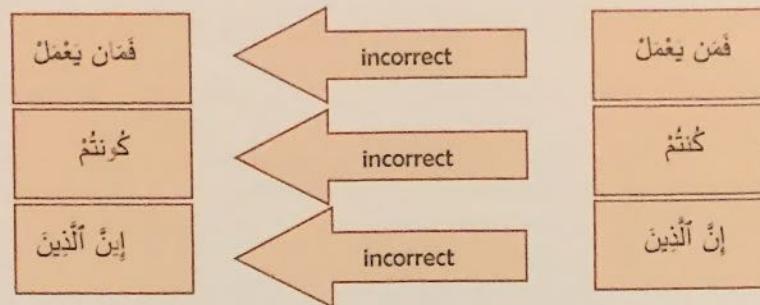


The common mistakes for the letter عين which must be avoided are either to push the tongue upwards as well as backwards and thus pronouncing the letter with Tafkheem or to completely close the Makhraj when pushing the epiglottis back and thus blocking the sound completely.

The two pairs that have so far been discussed play an important role in the correct timing of letters (زمن الحرف). All letters with harakah have the *same* timing, whether they are with fat-ha, dhammah or kasra. Thus, all letters highlighted in red below must be given the same timing, whether you are reading with Tahqeeq, Tadweer or Hadar.

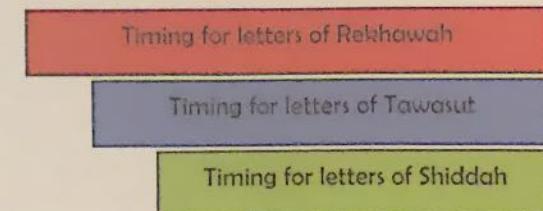


Examples of incorrect timing of mutaharek letters are:



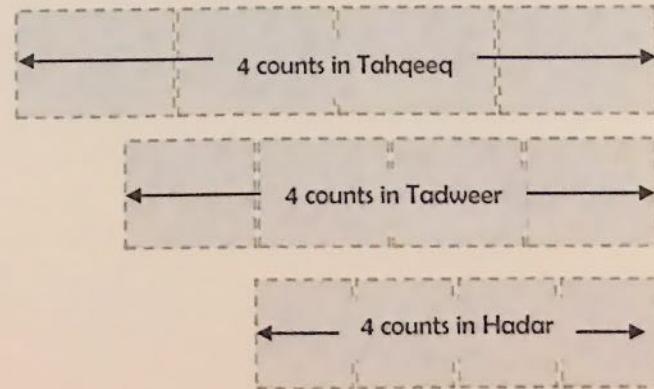
The timing of saakin letters must also be noted in the following two diagrams:

1. The timing for letters of **Rekhawah** is more than the letters of **Tawasut**
2. The timing for the letters of **Tawasut** is more than the letters of **Shiddah**
3. The timing of **saakin letters** (الصحيحة / non madd) must be appropriately measured according to the Level of Recitation (Tahqeeq, Tadweer, Hadar)



The Sifaat of Shiddah and Hams do not occur at the same time, rather the letter is Shadeed firstly and ends with Hams. In the same way, if a letter has Qalqalah, then it is Shadeed first and then it ends with Qalqalah.

The timing given to Madd letters was discussed in Booklet 2. To reiterate, the timing of Madd is proportional to the speed of recitation. For example, 4 counts in At Tahqeeq (التحقيق) is longer than 4 counts in At Tadweer (التدوير) and 4 counts in At Tadweer is longer than 4 counts in Al Hadar (الحدار), as is shown in the diagram below.



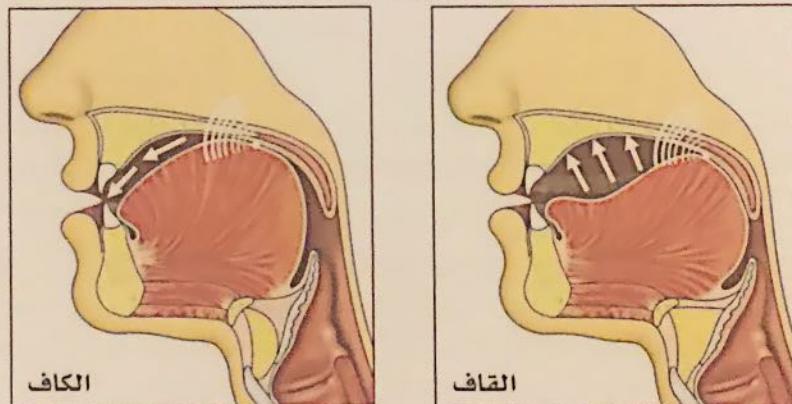
The third pair of opposites is:

Al Isti'laa & Al Istifaal

There are seven letters of the Arabic alphabet that are the 'Letters of Elevation'. "Elevation" of the tongue in the letters of Isti'laa (الاستعلاء) refers to the elevation of the posterior part of the tongue, either alone or with another part of the tongue, such as the middle. The letters of the middle of the tongue (جيش) elevate the middle part of the tongue only and for this reason, they do not fall under this classification of letters. The rest of the letters of the alphabet are the 'Lowered' (الاستفال) letters and this Sifaah is the complete opposite to the Sifaah of الاستعلاء.

Al Isti'laa - الاستعلاء - the Elevation	Al Istifaal - الاستفال - the Lowering
<b>Definition in language:</b> elevating	<b>Definition in language:</b> lowering
<b>Definition in tajweed:</b> <i>Elevation</i> of the posterior part of the tongue to the roof of the mouth. As a result the <i>sound</i> is also elevated/raised.	<b>Definition in tajweed:</b> <i>Lowering</i> of the posterior part of the tongue to the floor of the mouth. As a result the sound is <i>NOT</i> elevated/raised.
<b>Letters:</b> the letters are : <b>خ</b> <b>ص</b> <b>غ</b> <b>ف</b> <b>ق</b> <b>ك</b> <b>ل</b>	<b>Letters:</b> the rest of the alphabet

The diagram below shows the Elevation & Lowering in the two letters كاف and قاف.



Some may assume that because the posterior part of the tongue is elevated for كاف then it should have the Sifaah of الاستعلاء. The fact is that the part of the tongue that is elevated for كاف is that which is between the posterior and middle. Furthermore, there is no elevation of the sound and there is no narrowing in the throat, these are some conditions of a letter to possess the Sifaah of الاستعلاء. It can be seen from the diagram above that the white arrows indicating sound are 'lowered', so it can be said that the mechanism of 'elevation' in the letters of الاستعلاء is not the same as is done for the letter كاف.

So it can be concluded that for the letters of Istifaal, there is complete lowering of sound and there is no narrowing in the throat, which makes it an opposite sifaah to Isti'laa.

Another note to mention is that even though the letters خاء and غاء are not from the Makhraj of the tongue, there is still elevation of the posterior part of the tongue in them, because they are from the letters of الاستعلاء and this is one of its requirements.

The fourth pair of opposites is:

#### Al Itbaaq & Al Infitaaḥ

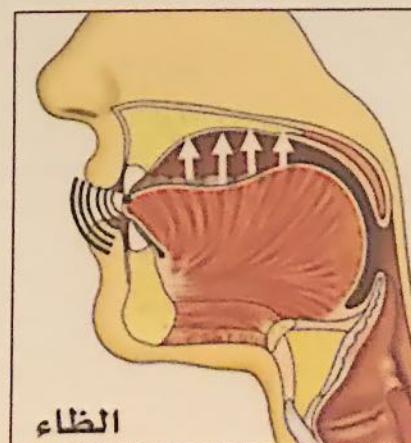
From the letters of the Arabic alphabet are four letters that possess the Sifaah of Itbaaq. In Itbaaq there is an *increase of استعلاء* as there is a very close position of the tongue to the palate. It can therefore be said that Itbaaq is *further* than Isti'laa as the rising is more in Itbaaq than Isti'laa. Itbaaq is also more *specific* than Isti'laa because every letter of Itbaaq is a letter of Isti'laa – but not the other way round.

Infitaaḥ is more *general* than Istifaal because all of the letters of Istifaal are also letters of Infitaaḥ, but not the other way round.

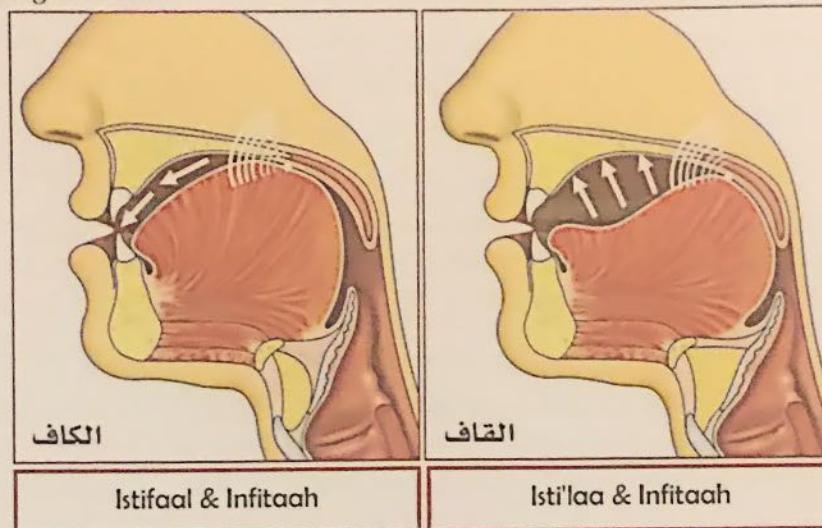
Al Itbaaq - الاتباق - the Adhering	Al Infitaaḥ - الانفتاح - the Opening
<b>Definition in language:</b> adhesion/covering	<b>Definition in language:</b> opening / separating
<b>Definition in tajweed:</b> <i>Elevation</i> of the <i>posterior and middle</i> part of the tongue to the roof of the mouth, so the sound is trapped.	<b>Definition in tajweed:</b> <i>Lowering</i> of the middle part of the tongue to the floor of the mouth. As a result the sound is <i>NOT</i> elevated and neither is it trapped.
<b>Letters:</b> the letters are ط ص ض ظ : Itbaaq is stronger in ط, then ص, then ض and then ظ.	<b>Letters:</b> the rest of the alphabet

The letter حم is not from the letters of Itbaaq even though the middle of the tongue connects to the palate because there is no elevation of the posterior part of the tongue. There is also no elevation of sound or narrowing in the throat.

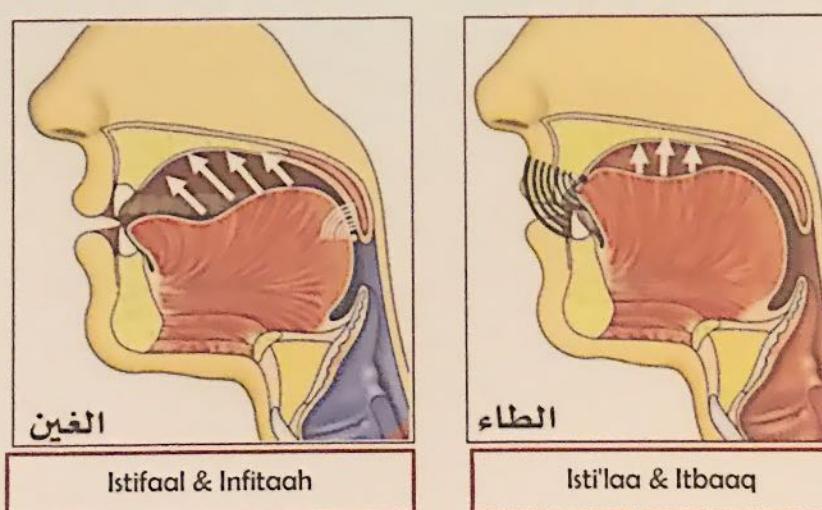
The level of opening between the tongue and palate in the letters of Infitaaḥ and Istifaal is more or less the same *except* between the 3 letters قاء, خاء, غين which are from Infitaaḥ but *not* from Istifaal. The diagram below shows Itbaaq in the letter ظاء. As the middle and posterior parts of the tongue are raised to connect to the palate, the sound is trapped, as can be seen in the following diagram.



The diagrams below show the comparison between the letter كاف, which possesses Istifaal and Infitaah and the letter قاف which possesses Isti'laa and Infitaah. Both letters differ in the fact that there is elevation of the sound & the raising of the posterior part of the tongue for قاف and not in كاف. Both letters do share the Sifaah of Infitaah, as there is separation between the tongue and palate and there is no trapping of sound.



The diagrams below show the trapping of sound in Itbaaq and Infitaah, with the letters طاء and غين, which is a letter of Infitaah, there is no trapping of sound as only the back of the tongue is raised and there is separation between the tongue and the palate. As for the letter طاء, there is trapping of sound, as the back and middle are raised to connect the two (tongue and palate) parts.



The **fifth pair** of opposites is:

### Al Idhlaaq & Al Ismaat

The letters of Idhlaaq are 'فَرْ من لَبِّ' and the rest of the alphabet are letters of Ismaat. The letters راء and لام are classed as quick in pronunciation using the *tip* of the tongue. Although the letter راء is not from the letters on the Tip, it is still a letter of Idhlaaq. This is because of its Sifaah of Inhiraaf (drifting) from the tip to its sides, making it as if it were from the tip, like the way of قطرب الفراء and قطرب اللام whose opinion is that فاء ميم and باء عين is from the tip of the tongue only. The letters فاء ميم and باء عين are quick in pronunciation using the *lips*.

The letters of Ismaat are not found alone in words with four or five letters, without a letter of Idhlaaq being with them. This is due to heaviness on the tongue. If a word is found with four or five letters of Ismaat in it, then it likely to be a non-arabic word. For example: عسطوس (a type of tree) and عنجد (a type of gold).

Another point to be noted is that these two characteristics have no real place in the Science of Tajweed but belong to the Science of Arabic Morphology and for this reason a number of scholars drop them from the *Sifaat*, because they don't have any connection with sound. They are included to complete the chapter and classification of Sifaat Al Huruf.

Al Idhlaaq - الـذـاق - the Quickness	Al Ismaat - الـإـصـمـات - the Prevention
<p><b>Definition in language:</b> from the tip, quickness</p> <p><b>Definition in tajweed:</b> Quick pronunciation due to usage of the tip of the tongue and the lips.</p> <p><b>Letters:</b> the letters are فر من لب :</p>	<p><b>Definition in language:</b> prevention, sufficient</p> <p><b>Definition in tajweed:</b> Heaviness in the letter and not quick in pronunciation.</p> <p><b>Letters:</b> the rest of the alphabet</p>

## As Sifaat Al Laazimah Without Opposites الصفات التي لا ضد لها

### As Safeer الصفير

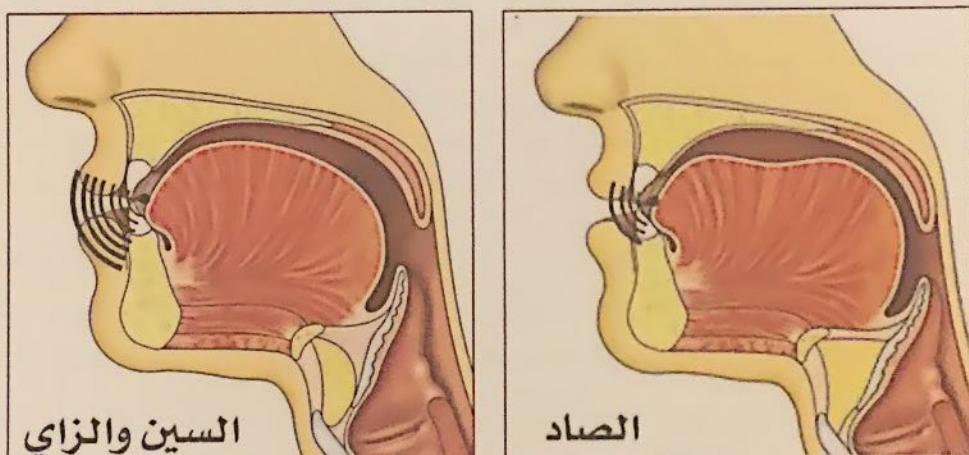
**Definition in language:** whistling

**Definition in Tajweed:** It is the whistling sound produced by the mouth resembling the sound of a bird.

**Letters:** Its letters are سين الصاد الزاي

The strongest in Safeer is الصاد (because of its Ist'ilaa and Itbaaq), resembling the sound of geese. Next is الزاء (because of its Jahr), resembling the sound of bees. Lastly it is السين (weakest because of its Hams), resembling the sound of a sparrow.

When the letters سين and زاء are pronounced, the Safeer sound emerges from above the lower incisors passing through the top and bottom incisors. The shape of the tongue for the Safeer letters should be noted below. The tongue is in fairly close contact with the palate for سين and زاء, but there is no elevation of the posterior part of the tongue as in صاد and also no trapping of the sound between the palate and tongue (Itbaaq).



A mistake in pronouncing the letter صاد is to circle or protrude the lips forward, especially when emphasising the Sifaah of Safeer and this mistake should be strictly avoided. The letter صاد is a Tip letter and not a letter from the Makhraj of the Two Lips.

### Al Qalqalah القلقلة

**Definition in language:** shaking

**Definition in Tajweed:** it is the shaking of a letter, at its Makhraj, when in the state of sukoon, until a strong sound is heard.

**Letters:** قطب جد

Al Qalqalah is the parting of two parts of Makhraj. All of the Qalqalah letters have the Sifaat of Shiddah and Jahr and both the sound and breath are restrained at their Makhraj - this causes the letter to be compressed and so it needs to 'rebound' i.e. Qalqalah is performed so the sound of the letter is clear and is heard completely.

When there is Idghaam (Tamathul or Tajaanus) of a letter of Qalqalah, then Qalqalah is *not* done. For example:

يُرِدُونَ تَحْاجَاجَ رَبَّنَا أَطْلَعَ حَثَّتِ  
وَقَدْ دَخَلُوا وَلَيَكُتبَ يَتَّسِّعُ

In the last two examples above, there is no Qalqalah in wasl, however, if there is waqf on the first word, then Qalqalah will be applied. Examples of Idghaam Tajaanus are below. Qalqalah is also not applied in this situation even though the letters of Qalqalah are saakinah.

فَرَطَثَ فَرَطَثُمْ بَسْطَتَ أَحْطَثَ

### مراتب الفقلة Levels of al Qalqalah

There are three levels of Qalqalah:

#### 1. Greater الفقلة كبرى

This occurs when you *stop* on a mushaddad letter which is at the **end** of a word, such as:

أَلْحُقُّ وَقَبَ أَشَدُ

For example, in the word **الْحُجَّ**, the first حجّ is saakinah and the second حجّ is with dhamma, so in wasl the Sifaah of Shadeed will be apparent but not the Sifaah of Qalqalah. The Qalqalah will only be applied in waqf on this word. A common mistake is to leave a gap between the two letters within the shadda which would sound like sakt.

#### 2. Middle الفقلة وسطى

This occurs when the Qalqalah letter is at the **end** of the word and is not mushaddad, i.e. it is with **sukoon** only. The sukoon can either be original, as in لَمْ يَلِدْ or presented, such as أَلْتَحِيدُ. قَرِيبٌ. As was mentioned earlier, the Sifaat of Shiddah and Jahr must be applied before applying Qalqalah.

#### 3. Lower الفقلة صغرى

This occurs when the letter is saakin and it is in the **middle** of a word, such as:

وَجْحَةٌ - يَنْدَوْا - أَذْخُلُوا

or when the letter is at the end of a word but in wasl is in the middle of the ayah, such as

وَمَنْ لَمْ يَتْبَعْ فَأُولَئِكَ وَلَا تُنْسِطُ وَاهِدِنَا - ذُقْ إِنْهَمْ - وَلَقَدْ أَرْسَلْنَا

**Note:** some scholars are of the opinion that there are only two levels i.e. *greater* (when the letter is at the end of the word and in a state of waqf, with shadda or sukoon), and *lower* level (when it occurs in the middle of a word in the state of sukoon).

## How to perform al Qalqalah

The mechanism of pronouncing Qalqalah correctly and perfectly is that two parts of the Makhraj collide together. For example, ب, the two lips are brought together and pressure is built up behind the lips, due to Shiddah and Jahr. The lips open back up naturally, without there being any sakt, and the mouth and tongue must be taken back to a neutral position to keep the Qalqalah letter in the pure state of sukoon. An analogy of the mechanism of Qalqalah can be given through a boiling pot. The pot shakes on the fire, it is not moving from one place to another, it is shaking within its place. In the same way, Qalqalah occurs when two parts of Makhraj collide and then come apart. Thus, the Qalqalah letters are not like the saakin letters that occur by collision nor are they like the mutaharek letters that occur by separation, accompanied by harakah (opening of the mouth for fat-ha, circling of the lips for dhamma and lowering of the jaw for kasra).

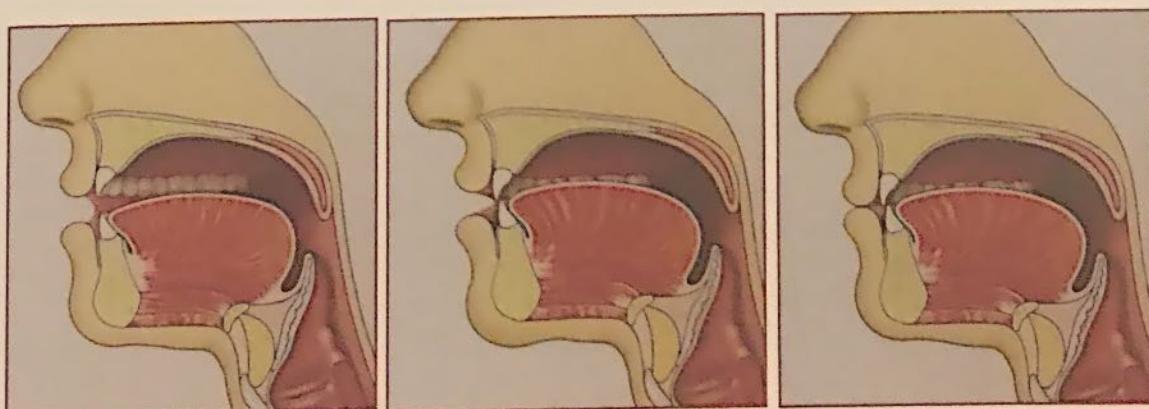


To summarise, there is *collision* of the two parts of Makhraj and then *separation*, after which the sound comes out, without any harakah or part of harakah.

The difference between sukoon, Qalqalah and mutaharek:

What it is accompanied by	How it is produced	
nothing	Collision بالاصدام	Sukoon الساكن
nothing	Separation بالبيان	Qalqalah التقليق
harakah	Separation بالبيان	Mutaharek المتحرّك

Comparison between sukoon, qalqalah and mutaharek using the letter باء:

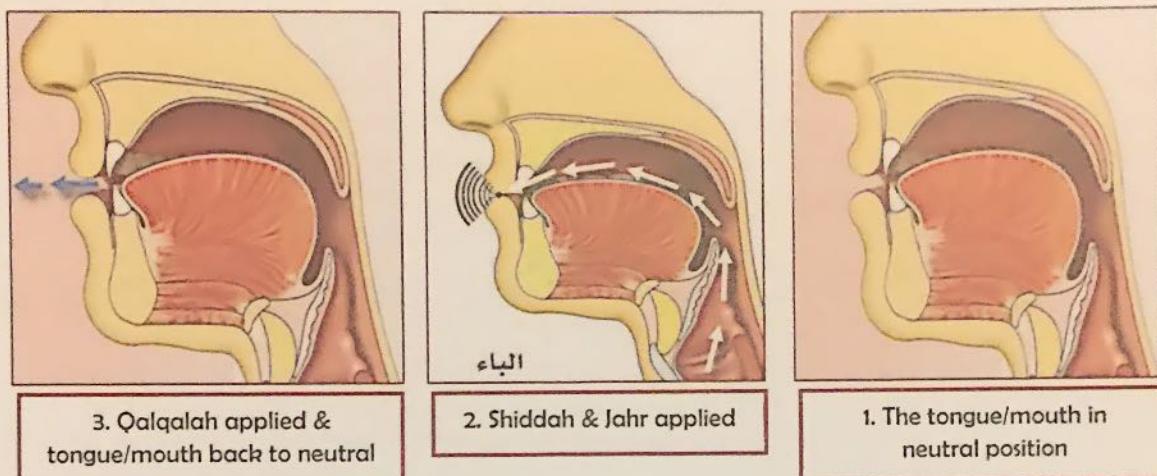


Ba mutaharek (with fat-ha). It is pronounced with separation of the lips *and* also the jaws.

Ba saakinah with Qalqalah. It is pronounced with separation of the lips, *without* separation of the jaw.

Ba saakinah (without Qalqalah). It is pronounced with collision of the lips.

The following diagram shows the mechanism of Qalqalah. The sound is not produced until the two parts of Makhraj that collided have separated, as in box 3 below. Also note that the jaw does not move after collision, it is only the two lips that are separated from each other. If the jaw was also separated then this would give a sound resembling ba with fat-ha and *not* Qalqalah.



Common mistakes of Qalqalah are:

- To *add the sound of همزة* at the end, for example, pronouncing **الصمدة** as **الصمدة همزة**. The mistake that is made is that the vocal chords are closed up, in the same way that they are closed during the pronunciation of **همزة** saakinah. The state of the vocal chords at the end of pronouncing Qalqalah is that they should be open.
- Another mistake is to *prolong the sound* of Qalqalah, more so when the Qalqalah letter is at the end of the word. By doing this, the Sifaat of Shiddah and Jahr have not been correctly applied because there should be no flowing of sound or breath.
- To *leave a gap* between the Qalqalah letter and the letter that follows, for example in **بنثم** there should be *no gap* between the **دال** of Qalqalah and the **تاء** with dhamma. As soon as the sound that was trapped behind the Makhraj has been released with Qalqalah, then the reciter should move straight onto the **تاء**. There is no sakt after a letter of Qalqalah.

The most correct way of applying Qalqalah is to keep the Qalqalah letter with *pure sukoon* and not to mix it with any of the three harakaat. This is the view of Sheikh إيمان رشدي سويد and is the popular view followed on this course. When Qalqalah is applied, the mechanism is the parting of two parts of Makhraj, such as the middle of the tongue separating from the palate for the letter **هـ** or the posterior part of the tongue separating from the soft palate for the letter **قـ**.

When a letter is with harakah, the mechanism is also the parting of two parts of Makhraj but the major difference is that a harakah is *required*, i.e. the letter is with fat-ha, dhammah or kasra. With fat-ha the mouth is vertically open, with dhamma the lips are protruded forwards and with kasra the jaw is slightly dropped downwards. With Qalqalah, the letter is saakinah and should be kept saakinah, thus after applying Qalqalah, the mouth and lips must return back to neutral position.

The reciter needs to make sure they make the Qalqalah in the following situations:

- When two Qalqalah letters come in a row *in waqf*, as in صدق - رطب - وَالْعَبْدَ
- When the letter of Qalqalah is **after** a letter with sukoon *in waqf*, as in فَسْقٌ - أَلْقَسْطَكَ
- When it is **before** a letter with sukoon *in waqf*, as in قَذْغُ - أَلْهَذِي

As for الهمزة, even though it has both characteristics of Shiddah and Jahr, it is not included amongst the letters of Qalqalah because it is light in a state of sukoon and because of what happens to it during Ibdaal (*into madd*) etc. and generally because it is pronounced (in state of *sukoon*) with lightness and softness so that it doesn't resemble the sound of coughing or vomiting.

### Al Leen اللين

**Definition in language:** easiness.

**Definition in Tajweed:** articulating the letter with easiness and lack of difficulty

**Letters:** الواو واء and saakinah preceded by fat-ha

Alif is also in the state of sukoon preceded by fat-ha, so why is it not included with the leen letters? Leen is weaker than madd so for this reason it is not mentioned as a characteristic of alif, even though alif is a letter of madd *and* leen. Since the madd in alif is always present and it is *stronger* and *clearer* than leen, the alif does not need to be mentioned with leen -it is enough to say it a letter of madd.

### Al Inhiraaf الانحراف

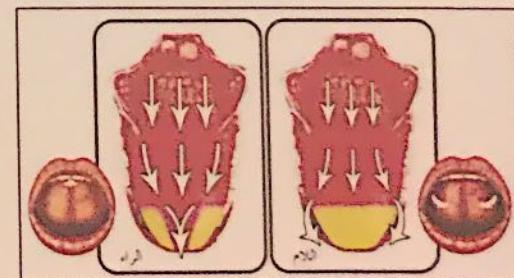
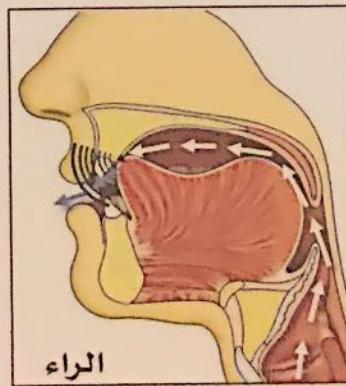
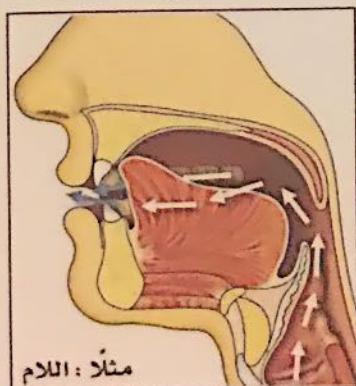
**Definition in language:** drifting

**Definition in Tajweed:** drifting of a letter away from its Makhraj till it combines or connects with a different Makhraj

**Letters:** الراء واء and اللام

اللام has drifting of sound because of closure of the Makhraj at the tip. It therefore drifts from its tip to the edges of the tip, as can be seen in the diagram below by the white and blue arrows.

The drifting in الراء is the opposite to that of اللام in that it is the drifting of the sound from the sides to the middle of the tongue. The diagram shows this drifting and the small passage left in the middle of the tip can also be seen in the following diagrams.



**Definition in language:** spreading

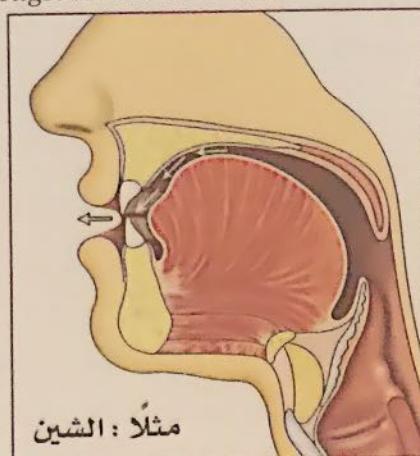
**Definition in Tajweed:** It is the spreading of sound of the letter from its Makhraj, until the sound hits the upper and lower teeth, as can be seen below.

**Letters:** الشين

As the middle of the tongue elevates towards the upper palate, the upper and lower incisors are naturally brought closer together. As a result, the sound hits the upper and lower teeth as it exits, and part of the sound continues to spread on the tongue until it also exits. A common mistake is to protrude the lips forwards during Tafshi, making the lips similar to the shape of the letter و او or similar to dhammah. This must be avoided.

Some Scholars have also described the letters ف ث ص ض س ر with the Sifaah of Tafshi.

المر عشى said that all these letters share in the spreading of air but this spreading is the most in الشين . For that reason they all agree with الشين and that the other letters have little spreading in comparison so they are not mentioned as amongst the letters of Tafshi.



### Al Istitaalah الـسـتـيـالـاـه

**Definition in language:** lengthening

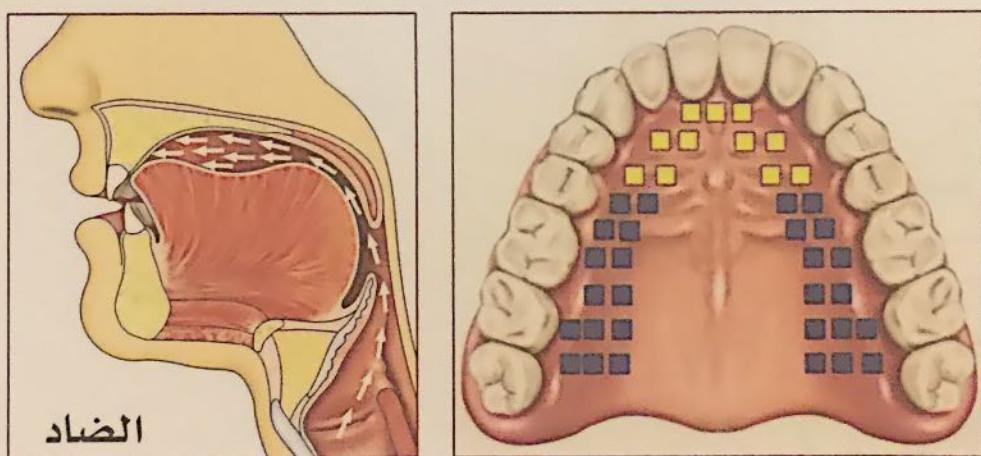
**Definition in Tajweed:** It is the lengthening of sound from the most posterior lateral border to its tip.

**Letter:** الصـادـ

Istitaalah is the forward movement of the tongue, from the back of the mouth to the front, until the tip touches the roots of the upper incisors. The reason of this lengthening is because of the affect of air which is compressed behind the tongue.

The difference between Istitaalah and Madd – as both of them have 'lengthening', is that Istitaalah is the lengthening of the letter within its Makhraj (الـمـحـرـقـ) while Madd is the lengthening of the sound with its letters without restriction on their Makhraj (الـمـقـرـرـ). The Madd letters have a Makhraj Muqaddar so the sound is not cut until the air is stopped.

The diagrams below show the mechanism of الإـسـتـيـالـاـهـ, showing how the whole tongue is elevated, sound is trapped between the palate and the tongue, which forces it to push from the back of the mouth forwards, as Rekhawah and Istitaalah are applied, while keeping the air compressed on the tongue. The diagram to the right shows the area of most pressure, i.e. the blue squares, building up and the back and moving forwards.



### At Takreer التـكـرـرـ

**Definition in language:** repetition

**Definition in Tajweed:** Trilling of the tip of the tongue at its makhraj

**Letters:** الـرـاءـ

Takreer is the light trilling or repetition of the tip of the tongue because of narrowing in its Makhraj. The student needs to learn this Sifaah as one to avoid and not to apply it. The way to avoid takreer is to adhere (stick) the upper surface of the tongue to the palate, when one has reached the Makhraj of الـرـاءـ, with strong adherence to prevent this repetition. It is important to leave a small gap on the tip of the tongue for Inhiraaf and Tawasut to take place. If there is closure of this small gap, the result will be unnecessary trilling, as the tongue will be forced to come away from the upper gum. Takreer is more clear with الـرـاءـ mushadad than saakinah, and lastly with harakah.

Two extra Sifaat are mentioned, from the non opposites, and they are Al Ghunnah and Al Khifaa:

### Al Khifaa الخفاء

**Definition in language:** hiding

**Definition in tajweed:** It is the weakness in sound in the letter

**Letters:** الْهَاءُ and madd letters

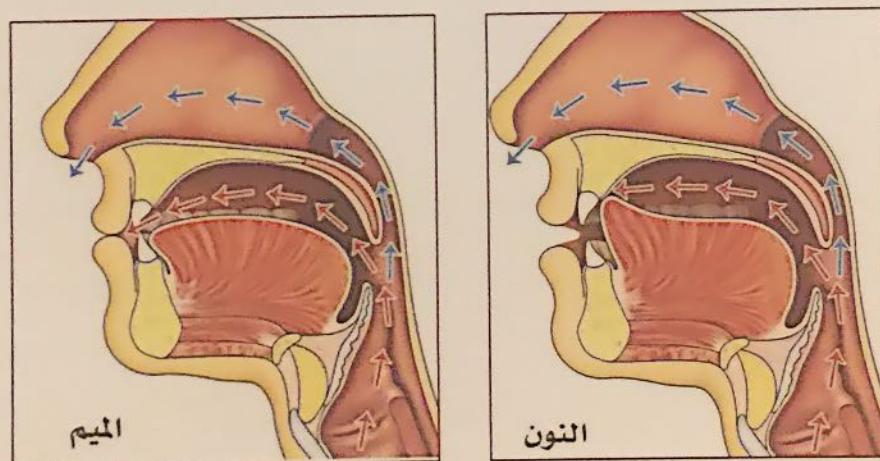
When the letters of Khifaa are between other letters their sound is hidden and is weak. As for الْهَاءُ , all its characteristics are weak and for this reason it is strengthened with Madd As Silah when it is a pronoun. As for the letters of Madd, they are 'hidden' because of the vastness of their Makhraj- for this reason they are strengthened with an increase of the length of Madd in them when a hamzah or sukoon comes after them.

### Al Ghunna الغنة

**Definition in language:** nasalisation

**Definition in tajweed:** It is the sound running in the nasal cavity that accompanies the letters **النون** and **الميم**.

**Letters:** **النون** and **الميم**.



There are 5 levels of الغنة :

**First (this is the strongest level)**

Al mushadad (in 5 ways)

- أَمَّةٌ - ثُمَّ - إِنْ : م and ن [1] mushadad: م and ن [1]
- مِنْ مُسْبِدٍ - إِنْ تُشَأْ : الغنة with الادغام الكامل [2]
- أَطْعَمْتُهُمْ مِنْ - وَلَكُمْ مَا : م in الادغام المثلث الصغير [3]
- أَرْكَبْتُهُمْ مَعَنَا : م in ب of الادغام [4]
- الثُّورُ - الْثَّالِسُ : ن in (لام الشمسة) الادغام [5]

In this level, the الغنة should be with a **clear** nasal sound, with two counts.

